

"DOCTOR WHO" 7G

'DRAGONFIRE'

by

IAN BRIGGS

PART TWO

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DOCTOR WHO 7G

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OPENING 'DR. WHO' TITLE SEQUENCE

TITLES:

DRAGONFIRE

By IAN BRIGGS

~~910~~
Spate copy

T487

- 2/1A -

*

REPRISE FROM EPISODE ONE32. INT. BLACK AREA I...

261. 4 A
 2S MEL/ACE
B/INT: PART TWO

(GIRLS ENTER H
 DRAGON ENTERS G
 GIRLS HIDE ROUND ROCK I.)

MEL: Hang on. Are you sure this is
 the right way?

ACE: Course I'm sure. Don't you
 trust me?

MEL: (NERVOUS) Well I don't know, what
 with the dragon and all that...

ACE: (SCOFFS) The dragon?
 That's just ^{something} to frighten little children
 with.

(SOMETHING STIRS IN THE
 SHADOWS BEHIND ACE.)

MEL SEES IT.)

REPRISE MUSIC

ACE (cont): It's like witches and
 goblins. There ain't no such thing. /

262. 3 C
 MS DRAGON

(A HUGE CREATURE RISES
 OUT OF THE SHADOWS BEHIND
 ACE.)

MEL SEES IT.

ACE SEES MEL'S REACTION,
 AND TURNS.

SHE IS CONFRONTED BY A
 HUGE CREATURE BREATHING
 FIRE.

MEL SCREAMS.

263. 4 A
 2S MEL/ACE

- 1A -

- 2/1B -

*

31. INT. ICE FACE2B 6C

44. 6 C
 MLS DOCTOR
 on Ice Face

(THE DOCTOR IS HALF-WAY
 DOWN THE ICE FACE.

(352. 5 G MS looking down on DR
 1 C (Flat Ice Face) /
 Model

SUDDENLY HE SLIPS, AND
 FALLS.

45. 2 B
 VLS Paint Box

HE'S LEFT HANGING ONTO HIS
 BROLLY, SWINGING
 HELPLESSLY.)

- 1B -

- 2/1C -

"DOCTOR WHO" 7 G'Dragonfire'

by

Ian BriggsEPISODE TWO1. INT. BLACK AREA IMUSIC 1

(MEL SCREAMS AS
THE CREATURE
LUMBERS TOWARDS
THEM.

IN FACT, THE
CREATURE DOESN'T
LOOK A BIT
LIKE A DRAGON.
IT'S TALL AND
SKELETAL WITH
GREY-WHITE
MEMBRANES.

265. 3 C /
MS DRAGON
(laser FX)

- 1C-

- 2/2 -

THE CREATURE
ALMOST DOESN'T
LOOK LIKE AN
ORGANIC CREATURE
AT ALL. ITS
HEAD IS UNNATURALLY
LARGE AND IS
QUITE DIFFERENT
IN SHAPE AND
ORIENTATION FROM
THE VERTICAL OVAL
OF HUMANS.

Note: See also
Scene 32.

TWO NARROW
BEAMS OF FIRE
RADIATE FROM ITS
EYES AND IGNITE
ANYTHING COMBUSTIBLE
THAT THEY STRIKE.

266. 4 A
 2s MEL/ACE
 Hit FX

THE CREATURE
DIRECTS ITS BEAMS
OF FIRE TOWARDS
MEL AND ACE)

ACE: (BLAZING WITH DELIGHT) Me-ga ...!

(ANOTHER BEAM OF
FIRE LANDS AT
ACE'S FEET)

MEL: Get back!

(THE TWO WOMEN
DIVE FOR COVER
BEHIND A SMOOTH
SHEET OF ICE.

THE CREATURE SHOOTS
A BEAM OF FIRE,
WHICH REFLECTS BACK
OFF THE ICE.

THE REFLECTED BEAM
HITS THE CREATURE
ITSELF.

- 2 -

- 2/3 -

THE CREATURE GIVES
AN UNNATURAL,
FIGHTENING SHRIEK
OF PAIN.

THE CREATURE HOLDS
ITS FIRE, AND
SEEMS UNCERTAIN.

270. 4 A
2s MEL/ACE

ACE POPS HER
HEAD OUT, AND
LOOKS AT THE
CREATURE.

THEN SHE STEPS
OUT AND GLARES
AT THE CREATURE)

ACE: (INDIGNANT) That's not a real
dragon! /Those are laser beams

271. 3 C
MS DRAGON

(DRAGON OR NOT,
THE CREATURE
TURNS ITS BEAMS
OF FIRE ON
ACE ONCE MORE.

272. 4 A
2S MEL/ACE
(hit FX)

ACE YELPS, AND
MEL DRAGS HER
BACK BEHIND THE
ICE SHEET)

MEL: Look out .

- 3 -

- 2/np4/5 -

*

2. INT. ICE FACE

49. 2 B
 LS
 GLITZ & DOCTOR (THE DOCTOR IS STILL
 DANGLING HELPLESSLY.)

GLITZ APPEARS AT THE TOP
 OF THE ICE FACE, AND SEES
 THE DOCTOR.)

49A. 6 C
 MS GLITZ
 GLITZ: It's no use, Doctor... I've
 located the Ice Garden, but there's
 a distinct absence of dragon or
 treasure.

CS DOCTOR

THE DOCTOR: Glitz, I sympathize with
 your disappointment, ... But I'm
 about to plummet to my death... /

LS DOCTOR/GLITZ

(GLITZ PEERS DOWN AT THE
 DOCTOR.)

GLITZ: I suppose you' want
 me to risk my neck and come and
 help you... /

LS DOCTOR (GLITZ'S
 POV)

THE DOCTOR: (CROSS) Glitz!

50. 2 B
 MS GLITZ your GLITZ: All right, all right, don't get
 delicates in a twist... /

LS DOCTOR (GLITZ'S
 POV)

THE DOCTOR: Glitz ...

- np4/5 -

- 2/ 6 -

*

4. INT. CRYOGENICS CHAMBER.

72. 3 B
MCU Kane

(KANE WHEELS ROUND
IN ANGER.

BELAZ IS STANDING
BEFORE HIM)

73. 2 B
Belazs/Kane

KANE: Belazs, you astound me./Those
two girls should have been searched
when they were arrested./

(KANE BEGINS TO
CLOSE IN
MENACINGLY)

MS Kane

You seem to be taking advantage of my
former feelings for you. Be warned./
The past is an empty slate./I demand
absolute loyalty now and forever. And
I don't forgive those who betray me./

MS BELAZS

MS KANE

MS BELAZS

(HE JABS AT A
COUPLE OF
BUTTONS ON THE
CONTROL CONSOLE.

THE FIVE TUBES
CONTAINING GLITZ'S
CREW BEGIN
TO GLOW WITH
LIGHT INSIDE)

- 6 -

- 2/7 + 8 -

<hr/>			/ KANE: (cont) The two girls must be
	MS KANE		stopped - before they reach Glitz
	<u>MUSIC 2</u>		and the Doctor./They must be
			eradicated.
			(HE JABS AT
			ANOTHER BUTTON.
75.	2	B	
		MS Belazs/Kane	THE FIVE TUBES
			BEGIN TO
			RISE)
76.	3	B	
		MS Kane	
			What could be more appropriate than
		pan with him	to despatch Glitz's former crew after
		to tubes	the girls?
		pan with Crew	
			(THE ZOMBIE-LIKE
			CREWMEN/WOMEN
			STAGGER FORWARD
			FROM THEIR TUBES)
			He betrayed his crew - now they can
			have their revenge. Everyone should
			be allowed his moment of revenge!
77.	2	B	
		MS Belazs	(BELAZS STEPS BACK
		through crew	IN SLIGHT
			TREPIDATION AS
			THE CREWMEN/WOMEN
			LURCH PAST.

- 7 + 8 -

- 2/9/10/11 -

MODEL SHOT 1:

A view of Iceworld,
its hemisphere of
crystalline shafts
jutting out from the
planet's surface.

(pan down to hot
side of planet)

- 9/10/11 -

- 2/np12/13 -

*

5. INT. ICE FACE

143. 2 B
 LS DOCTOR/GLITZ (DOCTOR COMING OFF ICE FACE
 track in to 2S VIA GLITZ'S SHOULDERS.
 THEY SIT AT THE FOOT OF THE
 ICE FACE.

GLITZ: (DISCONSOLATE) It's no use
 Doctor. Even if we did find the
 treasure, it'll take longer than 72
 hours. And Belazs said that if I
 didn't return Kane's money within 72
 hours, they'd confiscate my
 spacecraft.

MS GLITZ

(THE DOCTOR SITS BY GLITZ.)

144. 1 A
 MS DOCTOR

THE DOCTOR: Why don't you
 explain the problem to him...

(GLITZ LOOKS AT THE
DOCTOR.)

145. 4 A
 MS GLITZ

GLITZ: He'd slice his own mother up to
 make a point. If he was a mortician,
 the corpses would keep their eyes
 open...

146. 1 A
 MS DOCTOR

THE DOCTOR: Ah...

147. 2 B
 2S DOCTOR/GLITZ

148. 1 A
 GLITZ: In fact, if Kane knew we were /
 after the dragon's treasure...

- np12/13 -

- 2/14 -

212. 1 D 6. INT. KANE'S CONTROL ROOM.

MLS Belazs

track to MS

(BELAZS SITS
LISTENING TO
THE CONVERSATION
BETWEEN GLITZ
AND THE DOCTOR,
VIA THE RADIO
TRACKING DEVICE.

GLITZ, O.O.V.
OVER THE RADIO
CONTINUING)

GLITZ:(OOV) your life expectancy wouldn't
be looking too clever at the moment.
He's a cold man, Doctor. Cut him open
and you won't find a heart. /

213. 5 F
Cu Radio

(CLOSE UP OF
THE RADIO)

Just a lump of ice.

- 14 -

- 2/15 -

*

7. ICE FACE

150. 2 B
2S GLITZ /DOCTOR

THE DOCTOR: These types
never have any sense of fair
play./

151. 4 A
MS GLITZ

GLITZ: Exactly Doctor. Which is
why I have come to the decision that
playing by the rules is a mug's game./
I've decided to hijack the Nosferatu.
Which is where you come in, Doctor.

152. 2 B
2S GLITZ/DOCTOR

THE DOCTOR: Ahh, hang on there a minute
Glitz .../

MS DOCTOR

I'm engaged in a
project of scientific curiosity. The
dragon - or whatever it turns out to
be - may be an undiscovered species. /

153. 4 A
MS GLITZ

GLITZ: Look, I'll do you a deal ...
You help me get the Nosferatu back,
and I'll give you the treasure map,
so you and Mel can go looking
for this dragon./ I can't say
fairer than that, can I?

154. 2 B
2S DOCTOR/GLITZ

THE DOCTOR: Ah. You have me there
Glitz./ Without the map I
can't find the creature.

155. 1 A
MS DOCTOR

156. 4 A
MS GLITZ

GLITZ: You're a man of insight and
logic./ Doctor.

157. 2 B
2S A/B

THE DOCTOR: All right then...
where's the Nosferatur berthed?

- 2/16 -

8. INT. KANE'S CONTROL ROOM.

214. 1 D
MS Belazs

(BELAZS IS STILL
LISTENING)

GLITZ: (O.O.V. OVER THE RADIO)
In the lower Docking Bay.

215. 5 F
CU Hand on switch

(BELAZS SWITCHES
THE RADIO OFF.)

- 2/17 -

9. INT. GANTRY "C"

101. 5

A

LS Gantry

(LOW, SKEWED
ANGLES OF
THE CREWMEN/
WOMEN AS THEY
LURCH OFF DOWN
THE ICE PASSAGES.

THEIR EXPRESSIONS
ARE DULL AND
EMPTY, FULL OF
MINDLESS, PSYCHOPATHIC
VIOLENCE.

OCCASIONALLY, ONE
OF THEM TWITCHES
SLIGHTLY IN
AN INVOLUNTARY
SPASM, AS IT
PASSES BY.

THE EFFECT IS
THAT OF AN
ARMY OF CORPSES)

NB: ALL ENTER A &
2 EXIT B LEFT.

- 17 -

- 2/18 -

*

10. INT. RESTRICTED ZONE.

164. 5 C

Low LS
Kane, Sculptor(THE SCULPTOR IS
AT WORK ON
THE ICE STATUE.

KANE WATCHES HIM.

THE STATUE IS
ALMOST COMPLETE

165. 3 D

MS Kane

KANE: A work of artistry, my
friend /..incandescent artistry..... I
could almost believe Xana lives
again! /

166. 5 C

SCULPTOR/STATUE
KANEThe unique beauty, yes -
but more than that /... The criminal
genius, also ...(KANE REACHES
TO TOUCH THE
STATUE)

167. 3 D

MS Kane

What a waste. It should have been I
who was killed escaping arrest -
not you.

- 18 -

- 2/19 & 20 -

11. INT. ICEFACE

35. 2 B
 VLS Paint Box (THE DOCTOR'S
 BROLLY IS STUCK
 LOCKED OFF SHOT WHERE IT GOT
 NO.1 WEDGED AS HE
 DANGLED FROM IT.

MEL AND ACE
 APPEAR AT THE
 TOP.

ACE LOOKS DOWN)

36. 6 C
 2S ACE/MEL / ACE: You're joking! I'm not going
 down there!

(MEL ALSO LOOKS
 DOWN)

MEL: Look, there's the Doctor's brolly!
 We must be on the right track.

ACE: What did he have to come this
 way for? I could break my neck.

MEL: How are we going to get down
 there?

ACE: Hang on....

MUSIC L
 38. 2 B /
 VLS Paint Box (ACE PRODUCES A
 ROPE AND SOME
 ROCK-CLIMBING
 ATTACHMENTS FROM
 HER CANVAS BAG)

- 19 & 20 -

- 2/21 & 22 -

437. 6 F 12. INT. LOWER DOCKING BAY.
 2s DR/GLITZ

(THE LOWER DOCKING
 BAY IS MORE-OR-
 LESS THE SAME AS
 THE UPPER DOCKING
 BAY.)

438. 4 D
 MLS ARNHEIM

A HUGE, NEANDERTHAL
 THUG OF A GUARD -
 NAMED ARNHEIM -
 STANDS BY ONE
 OF THE AIR LOCKS.
 ACCORDING TO THE
 STATUS BOARD,
 THE 'NOSFERATU' IS
 BERTHED HERE.

THE DOCTOR AND
 GLITZ PEEP OUT
 ACROSS THE DOCKING
 BAY.

THEY TALK IN
 HUSHED VOICES)

439. 6 F
 2s a.b.

GLITZ: There's only one guard. Do you
 think you can occupy him, while I
 slip on board?

THE DOCTOR: I'll do my best.

Let DR OOV

440. 4 D
 MLS ARNHEIM
 as DR. enters
 for 2s

GLITZ: Go on then -away you go./
 (cont...)

(THE DOCTOR EMERGES
 FROM HIDING, AND
 LOPES CONFIDENTLY
 OFF TOWARDS ARNHEIM,
 WHO IGNORES HIM.)

441. 6 F
 MS GLITZ- 21 & 22 -

THE DOCTOR GLIDES IN FRONT OF
 ARNHEIM AND STANDS BESIDE HIM.

- 2/23 -

442. 4 D THE DOCTOR CLEARS
2s DR/ARNHEIM HIS THROAT)

THE DOCTOR: (cont) Excuse me..
What's your attitude towards the
nature of existence ...?

(ARNHEIM TURNS
TO LOOK AT
THE DOCTOR.

IT'S DOUBTFUL
WHETHER ARNHEIM
IS HIGH ENOUGH
UP THE EVOLUTIONARY
LADDER TO COMPREHEND
LANGUAGE.

GLITZ RAISES HIS
EYES HEAVENWARDS)

(PERSEVERING) For example, do you hold any strong theological opinions?

ARNHEIM: I think you'll find that most educated people regard mythical convictions as fundamentally animistic.

THE DOCTOR: I see. That's a very interesting concept.

(GLITZ IS INCREDULOUS.

THE DOCTOR TAKES
IT ALL IN HIS
STRIDE)

MS GLITZ

ARNHEIM: Personally, I find that most experiences border on the existential.

25 DR/ARNHEIM

447.	6	F
MS GLITZ, pan with him		

THE DOCTOR: But how would you
reconcile that with the empirio-
critical belief/that experience is
at the root of all phenomena?
(cont...)

- 2/24 -

2S DR/ARNHEIM

ARNHEIM: I think you'll find that a concept can be philosophically valid, even if theologically meaningless.

(GLITZ CREEPS OUT OF HIDING.
HE MAKES HIS
WAY ACROSS
THE DOCKING BAY)

THE DOCTOR: So what you're saying is that before Plato existed, someone had to have the Idea of Plato?

449. 6 F
MS GLITZ goes
in door

(STEALTHILY, GLITZ
SLIPS BEHIND
ARNHEIM'S BACK).

450. 4 D
2s a.b.

ARNHEIM: You've no idea what a relief it is for me to have such a stimulating philosophical discussion. There are so few intellectuals about, these days. Tell me What do you think of the assertion that semiotic thickness of a performed text varies according to the redundancy of auxiliary performance codes?

THE DOCTOR: Yes.....

(GLITZ HAS DISAPPEARED)

- 2/np25/26/27 -

*

13. INT. ICE FACE

39. 6 C
 2S ACE/MEL

MUSIC 5

(THE CLIMBING TACKLE IS
 ALL RIGGED, AND MEL IS
 ABSEILING SLOWLY DOWN THE
 ICE FACE.

ACE TAKES MEL'S WEIGHT.
 MEL TAKES BROLLY
 THE OPERATION IS BOTH
 DIFFICULT AND STRENUOUS,
 AND THIS SHOWS IN THEIR
 FACES.

40. 2 B
 VLS (Paint Box)

LOCKED OFF SHOT NO.1

THEY ARE BOTH
 CONCENTRATING HARD, AND
 SLOWLY ACE DESCENDS.)

- np25/26/27 -

- 2/28 -

14. INT. NOSFERATU FLIGHT CABIN.

194. 1 C

MLS Glitz

track into MCU

(GLITZ SCRAMBLES
INTO HIS SEAT.HE FASTENS THE
SAFETY BELT)GLITZ: Ah my ship - Soon be light
years away from this place ...(SUDDENLY, A
HANDGUN IS
LEVELLED AT HIS
TEMPLE.GLITZ SENSES
IT, AND FREEZES.HE TRIES TO
SQUINT SIDEWAYS)BELAZS: (O.O.V.) I wouldn't touch
those controls if I were you ...

- 28 -

- 2/29/30/31/32 -

15. INT. ICE FACE

41 6 C
2S MEL/ACE

(ACE CLIMBING DOWN
LAST FEW FEET OF
LADDER.

SHE MAKES CONTACT
WITH THE GROUND, AND
TURNS TO MEL, BOTH
OF THEM SMILING WITH
EXHILARATION)=

ACE: Wicked! And the bilgebag said
this was too dangerous for girls!

- 2/29/30/31/32 -

1C16. INT. NOSFERATU FLIGHT CABIN.

195. 1 C

2S to

3S as Doctor
comes in(BELAZS IS HOLDING
HER GUN TO GLITZ'S
TEMPLE)BELAZS:

This

spacecraft is mine ...

GLITZ: Hang on The 72 hours
aren't up yet. You said if I could get
hold of the grotzits I could have the
Nosferatu back.

BELAZS: I shall just
have to make sure you don't manage
to find the money in time. I shall
have to make very sure ...

- 2/34 -

*

(BELAZS LEVELS
THE GUN MORE
CAREFULLY.

GLITZ STIFFENS.

BELAZS'S FINGER
TIGHTENS ON
THE TRIGGER.

SUDDENLY,
THE DOCTOR
APPEARS)

THE DOCTOR: Hello. Not interrupting
anything, am I?

BELAZS: What are you doing here?

THE DOCTOR: ^{That's} A very difficult question ..
Why is everyone around here so
preoccupied with metaphysics?

GLITZ: I think she's going to kill us.
Doctor?

THE DOCTOR: Ah ... an existentialist ..

MS BELAZS

BELAZS: Quiet! Only one of us can
leave Iceworld aboard
the Nosferatu ... And one way or the
other it's going to be me.

(IMPERCEPTIBLY, GLITZ
IS UNFASTENING
THE SAFETY BELT)

3Shot DOCTOR/GLITZ
BELAZS

GLITZ: What about the boss - Mr. Kane...?
Does he know of your little enter-
prise ?

MS BELAZS

- 2/35 -

*

BELAZS: Kane doesn't own me! /

MS DOCTOR

THE DOCTOR: Oh, I think he does.
I think he bought you just like he
buys everything in Iceworld. /

MS BELAZS

BELAZS: (ANGRY) What do you know
about it? /

MS DOCTOR

THE DOCTOR: I think he bought you a
long time ago. He paid 17 crowns
each for Glitz's crew. How much did
he pay for you?

MS BELAZS

(GLITZ'S SAFETY
BELT IS UNFASTENED
NOW.

MS DOCTOR

BELAZS IS ABOUT
TO LOSE HER TEMPER)

Was it worth it? Were you worth
it ...? /

MS BELAZS

(IN FURY, BELAZS
BRANDISHES HER
PALM WITH THE
BRAND ON IT. SHE
HAS TO PASS HER
GUN INTO HER
OTHER HAND IN
ORDER TO DO SO)

BELAZS: That's what I sold myself
for! Kane's mark! I ought cut my
hand off for doing it!' (cont...)

3SHOT

- 2/36 -

(GLITZ SEIZES
THE MOMENT, AND
THROWS HIMSELF
ON BELAZS.

SHE TRIES TO
RETURN THE GUN
TO HER FIRING
HAND, BUT GLITZ
PINS HER HAND
DOWN.

MUSIC o

HE WRENCHES
THE GUN FROM
HER HAND.

GLITZ COVERS
HER WITH HER
OWN GUN.

BELAZS, THROUGH
TEARS OF ANGER
AND BITTERNESS)

BELAZS: (cont) Go on, then. Kill me!

(GLITZ LOOKS TO
THE DOCTOR)

MS GLITZ

GLITZ: Come on, Doctor ... We've
got the Nosferatu. Let's get out
of here.

3SHOT

THE DOCTOR: No, Glitz. You can't go
on stealing everything you want. Pay
Kane his debt. . Even if it costs a
thousand crowns. Even ten thousand.
Pay off the debt./ (cont...)

2SHOT DOCTOR/BELAZS

(HE TURNS TO
BELAZS)

- 2/np38 -

*

17. INT. RESTRICTED ZONE.

169. 5 C
 LS Kane/Statue/
 Sculptor (THE SCULPTOR LOOKS TO
 KANE
 MUSIC 7
 KANE IS TRANSFIXED BY THE
 STATUE.)

(KANE STEPS FORWARD, AND
 REACHES TOWARDS THE
 STATUE.)

172. 3 D
 2S Sculptor & Kane
 KANE (cont): The whole of eternity
 has held its breath for this moment...
 (TO THE SCULPTOR, ALMOST
 TENDERLY)/But no-one must ever
 see your work. It exists - that is
 enough. No-one can ever look upon
 your work and live.
 /
 LS STATUE

- np38 -

- 2/37 -

THE DOCTOR: (cont) Your debt to
Kane ... (INTENSE) I don't think
you can pay off ever.

CU DOCTOR

(THE DOCTOR TURNS
AND LEAVES,
FOLLOWED BY
GLITZ.

CU BELAZS

- 2/np39 + 40 -

*

175. 5 C
Kane/ Sculptor Gaze on it - and die fulfilled... /

(WITH THIS, KANE PLACES
HIS HAND OVER THE SCULPTORS
EYES, AND MAINTAINS THE
CONTACT.)

THE SCULPTOR GASPS
SLIGHTLY AND FALLS
LIMP IN KANE'S ARMS.

- np39 + 40 -

- 2/41 -

*

18. INT. BLACK AREA J

303. 4 A
2S MEL/ACE

PAN WITH THEM

MEL AND ACE
ENTER

(SUDDENLY, ACE
STOPS DEAD IN
HER TRACKS)

MEL: What's the matter?

ACE: (URGENT) Shh!

(MEL HALTS AS
WELL)

(WHISPERS) Did you hear that?

(MEL LOOKS ROUND
NERVOUSLY)

MEL: Hear what?

(ACE IS PEERING
BACK INTO THE
GLOOM BEHIND THEM)

- 2/42 -

ACE: I thought I heard something

MEL: (NERVOUS) What kind of something ...?

ACE: I don't know. Can you see anything? /

304. 3 C
MLS 2 EXTRAS

(SUDDENLY, FROM THE SHADOWS TO THE SIDE, ONE OF THE ZOMBIE CREWMEN LURCHES OUT. *2 WHO WENT DOWN B ENTER G PUDOVKIN & 2 FROM A TO I

305. 4 A
2S MEL/ACE

MEL SEES IT) /

see PUDOVKIN etc
in background

MEL: (SHRIEKS) Look out!

(ACE TURNS AND
SEES IT)

ACE: Gordon Bennett!
Come on Mel, run....

pan with
MEL/ACE

(THRY RUN OFF)

19. INT. GANTRY "D"

130. 3

A

2S DOCTOR/GLITZ

(DOCTOR & GLITZ
D TO ECREATURE ENTERS F
RUN THROUGH TO D).THE PASSAGE IS
LIT BY ARTIFICIAL
LIGHTING.THE DOCTOR IS
TURNING THE MAP
EVERY WHICH WAY)THE DOCTOR: I think we go straight
on. Either that, or ...don't.
(DRAGON ROARS)..or - we don't.(GLITZ CAUTIONS
THE DOCTOR TO
BE QUIET.

GLITZ IS TENSE.

THERE'S THE SOUND
OF HEAVY, RASPING
BREATHING NEARBY.GLITZ DRAWS HIS
GUN.
THEY PEER ROUND THE
CORNER.THEY SEE THE DRAGON
THEN TURN AND RUN.MUSIC 8

MS DRAGON

A BEAM OF FIRE
STREAKS TOWARDS
THEM)

LS DOCTOR/GLITZ

THEY GO BACK
THROUGH THE
BULKHEAD AND
CLOSE THE DOOR.

- 245 -

21. INT. CANTRY "D"

133. 5 C
2S GLITZ/DOCTOR

(THEY LEAN BACK
AGAINST THE DOOR,
GLITZ MOVES
FORWARD AND TURNS
TO THE DOCTOR.)

GLITZ:

Well, now that we've found the
Dragon Fire, what's next on your
list of tourist attractions, Doctor?

- 45 -

- 2/46 -

THE DOCTOR: Ah - I'm not absolutely
certain that this one is over yet ...

(THE DOCTOR
MOVES AWAY FROM
THE DOOR HASTILY.

134. 6 - B - - - - - /
CU LASER A SPOT ON THE
DOOR IS BEGINNING
TO BURN THROUGH.

GRADUALLY, THIS
HOLE BEGINS TO
WORK ITS WAY
AROUND THE EDGE
OF THE DOOR)

135. 5 C
2S A/B

136. 6 - C - - - - - / ... It must be
CU LASER generating a spot temperature in
excess of 1500 Celsius ...

2-snd a.b.

- 2/47 -

20. INT. BLACK AREA .I

307. 3

C

Pan 2S MEL/ACE

MUSIC 9

(ACE AND MEL ARE
SCRAMBLING OVER
THE ICE BOULDERS.

BEHIND THEM, AT
THE OTHER END OF
THE PASSAGE, THE
CREWMEN/WOMEN
SEEM TO COVER THE
GROUND WITHOUT
DIFFICULTY)

MEL: Right -cover your ears!

(MEL STANDS AND
TURNS BACK TOWARDS
THE APPROACHING
CREWMEN/WOMEN.

SHE PULLS ONE OF
THE TWO REMAINING
AEROSOLS FROM HER
CARRIER BAG.

SHE PULLS THE
NOZZLE OFF, THEN
SHE LOBS IT DOWN
THE PASSAGE.

310. 4

A

LS Extras

THERE IS A HUGE
EXPLOSION.

ACE'S EYES LIGHT
UP)

311. 3

C

2S MEL/ACE

- 47 -

- 2/48 -

*

ACE: (A WHOOP OF DELIGHT) Mega!! Go
for it Doughnut - throw the other
one!

(MEL PULLS THE
SECOND AEROSOL
OUT OF THE BAG.

SHE'S REALLY
GETTING THE FEEL
OF THIS NOW.

312. 4 A /
LS Extras

SHE PULLS THE
NOZZLE OFF THIS
SECOND AEROSOL WITH
HER TEETH, AND LOBS
IT DOWN THE PASSAGE
WITH A BROAD SMILE.

THERE IS A SECOND
HUGE EXPLOSION) /

313. 3 C
2S MEL/ACE

ACE:

Yeah!! Go for it, Doughnut!!

(THE TWO WOMEN
TURN TO EACH OTHER,
SMILING BROADLY.

WITH PERFECT
SYNCHRONIZATION,
THEY SHAKE HANDS.

THEY PEER BACK
DOWN THE PASSAGE.

THE CREWMEN/WOMEN
ARE BURIED BENEATH
A MOUND OF RUBBLE)

ACE:

That was well brill!

MEL: (NO LONGER BEAMING)
We're not in the clear yet ../.

314. 4 A
MS PUDOVKIN

(BACK DOWN THE
PASSAGE, ONE OF
THE CREWMEN - PUDOVKIN -
IS BEGINNING TO
STIR BENEATH THE
RUBBLE)

- 2/49 -

*

ACE: No I don't believe it..Not after
two cans of nitro ... Nothing could
survive that ..

317. 3 C
 2S MEL/ACE

let OOV

ACE: C'mon - let's shift!

(THEY TURN AND RUN)

- 2/np50 -

*

22. INT. GANTRY "C"

102. 6 A
2S ACE/MEL

· (MEL AND ACE EMERGE
B LEFT TO C RIGHT
THEY BEGIN TO RUN DOWN
THE GANTRY WHICH STANDS A
METRE OR SO ABOVE THE ICE
FLOOR.

AS THEY RUN, MEL TRIPS.

SHE FALLS AND BANGS HER
HEAD AGAINST THE
METALWORK.

ACE RUSHES UP TO MEL
WHO IS SEMI-CONSCIOUS

ACE: Doughnut!

(ACE RUNS BACK TO MEL.

ALL THE WHILE, THE RINGING
ECHOES OF PUDOVKIN'S
HEAVY FOOTSTEPS ON THE
METAL GANTRIES GROW
LOUDER.

ACE (cont): Come on..! Wake up..!

(SHE SHAKES MEL.)

ACE (cont): (A NOTE OF PANIC)
Come on..!

- np50 -

- 2/np51 -

*

(SHE LOOKS UP, AS THE
RINGING FOOTSTEPS GROW
LOUDER.

103. 5 A
2S MEL/ACE

THEN SHE GRABS MEL, AND
BEGINS TO DRAG HER.

SHE LOOKS ROUND FOR
SOMEWHERE TO GO.

THERE'S ONLY FORWARDS OR
BACKWARDS...

ANOTHER ANGLE, OF THE
SIDE PASSAGE THAT MEL AND
ACE FIRST APPEARED OUT OF,
AS THE FOOTSTEPS GROW
EVEN LOUDER. THEN:

104. 6 A
MS Pudovkin

PUDOVKIN STUMBLES INTO
VIEW.

PUDOVKIN STAGGERS
RELENTLESSLY FORWARD.

105. 5 A
Tight 2S MEL/ACE

ANOTHER ANGLE: IN THE
SPACE BENEATH THE GANTRY,
ACE IS HOLDING THE
UNCONSCIOUS MEL, AND
LOOKING UPWARD THROUGH
THE GRILLE.

PUDOVKIN IS STANDING
OVERHEAD, WHEN HE HALTS.

ACE HOLDS HER BREATH.

MEL GROANS UNCONSCIOUSLY.

ACE GRIPS HER TIGHTER.

- np51 -

- 2/np52 -

*

108. 6 A / PUDOVKIN BEGINS TO
 MCU PUDOVKIN SHUFFLE ABOVE.
 from below stairs ACE HOLDS MEL TIGHT, AND
 ROCKS HER QUIETLY-
 ANXIOUSLY.
 MEL IS SILENT.

110. 6 A / PUDOVKIN FINALLY MOVES
 MCU PUDOVKIN's feet ON.
 Pan up, he goes ACE LISTENS TO THE
 FOOTSTEPS DIE AWAY.
 WHEN SHE LOOKS DOWN AT
 MEL AGAIN, MEL'S EYES ARE
 OPEN.)

111. 5 A
 2S MEL/ACE

MEL: (GROGGY) What happened..?

ACE: (GENTLE) It's all right,
 Doughnut - he's gone...

- np52 -

- 2/53 -

*

23. INT. GANTRY "D"

137. 6 B
CU Laser (THE CREATURE HAS
ALMOST FINISHED
BURNING THROUGH
THE BULKHEAD DOOR.

GLITZ LOOKS AT
THE DOCTOR)

138. 5 C
2S GLITZ/DOCTOR /

(THE CREATURE HAS
NOW FINISHED, AND
BEGINS TO PUSH
AGAINST THE DOOR.

GLITZ READIES HIS
GUN)

139. 6 B
MLS DOOR/DRAGON /

GLITZ LINES UP THE
GUN AND BRACES
HIMSELF.

THE CREATURE APPEARS
IN THE DOORWAY,
RIGHT IN GLITZ'S
LINE OF FIRE.

140. 5 C
2S A/B /

- 53 -

- 2/54 -

GLITZ: Get back Doctor...!

THE DOCTOR: No, Glitz - don't.

(GLITZ SQUEEZES THE
TRIGGER.

SUDDENLY, THE DOCTOR
PULLS GLITZ'S ARM.

(THE SHOT GOES
INTO THE WALL)

(GLITZ TRIES TO
PULL AWAY FROM
THE DOCTOR.

THE DOCTOR
TAKES GLITZ'S
GUN)

(THE DOCTOR AND
GLITZ ARE NOW
STANDING AT THE
CREATURE'S MERCY.

GLITZ KNOWS HE'S
GOING TO DIE, AND
ACQUIESCES. BUT
THE BEAM OF FIRE
DOESN'T COME.

GLITZ LOOKS ROUND.

THE CREATURE IS
LOOKING UNCERTAINLY
AT THE DOCTOR AND
GLITZ.

THEN, THE CREATURE
BEGINS TO BACK
AWAY.

IT IS GONE.

- 2/55 -

GLITZ LOOKS AT
THE DOCTOR)

GLITZ: (QUIET) Why ...?

(THE DOCTOR WITH
THE GENTLENESS OF
ABSOLUTE CERTAINTY:)

141. 6 B
MCU Dragon
let OOV

THE DOCTOR: We've got no
right to kill ...
(TAKES GUN & THROWS IT AWAY) /

142. 5 C
2S A/B

GLITZ: Why didn't it kill us ...?

USIC 10

THE DOCTOR: Perhaps we'd better
ask it ...

- 2/np56 -

*

24. INT. CRYOGENICS CHAMBER.

78. 1 (NIKE) A

High LS Belazs

Kracauer joins
& track with them

(BELAZS IS ALONE.

THE INERT FIGURES ARE
IN THEIR SHADOWY TUBES.

SHE IS SOMBRE.

SUDDENLY KRACAUER'S VOICE
BREAKS THROUGH THE QUIET
AND ALSO THROUGH THE
MOOD:)KRACAUER: Can't sleep Belazs?(SHE STARTS, AND TURNS TO
SEE HIM.HIS VOICE IS WARM AND
HONEYED.BELAZS SMILES, BUT DOESN'T
REPLY.

THEN:)

BELAZS: How old do you think I
am, Kracauer?KRACAUER: (SHRUGS) Thirty-
three... thirty-four...

(BELAZS SMILES AGAIN.)

BELAZS: And how old do think I
was when I first agreed to join Kane?(KRACAUER JUST SHRUGS
THIS TIME.)

- np56 -

- 2/np57 -

*

BELAZS (cont): (COLD) Sixteen.
That was a long time ago...

(SHE HOLDS HER PALM UP TO
KRACAUER.

HE SEES THE BRAND.)

BELAZS (cont): Do you see this?

KRACAUER: Yes, the mark of the
sovereign.

(KRACAUER'S VOICE IS NO
LONGER HONEYED.)

BELAZS: You'd have thought it
would begin to disappear after twenty
years.

lowish
tight 2S

KRACAUER: (MEASURED) We sold
ourselves. We knew what we were
doing. We had a choice.

BELAZS: (A CRY) I was sixteen!

KRACAUER: Even at sixteen, we had
a choice.

BELAZS: He'll kill us,
He'll find someone younger, and he'll
kill us. Unless we kill him first...

CS KRACAUER

MUSIC 11

KRACAUER: How do you propose to
do that? /

2S KRACAUER/BELAZS

track into
MCU Belazs

BELAZS: With heat! Even here in
Iceworld, it's too warm for him. I've
seen inside the Restricted Zone.
That's where he keeps his

- np57 -

- 2/np58/59 -

*

refrigeration unit. He has to return there whenever his body temperature rises too high.

(BELAZS'S EYES BLAZE.)

- np58/59 -

*

112. 5 A 25. GANTRY AREA C
2s MEL/ACE

(ACE AND MEL ARE BY STAIRS A/B)

ACE: Do you want some coffee?

MEL: Oh thanks.

113. 6 A
MS ACE

ACE:
Do you know what I did for a job
when they threw me out of school?

114. 3 B
MS MEL

MEL: No.

115. 5 A
2S MEL/ACE

116. 6 A
MS ACE

ACE: I worked as a waitress in a
fast-food cafe. Day in, day out,
the same boring routine. The same
boring life. It was all wrong./ It
didn't feel like me that was doing
it at all. I felt like I'd fallen
from another planet, and landed in
this strange girl's body,/ but it
wasn't me at all. I was meant to be
somewhere else./ Each night, I'd
walk home, and I'd look up at the
stars through the gaps in the clouds.
And I'd try to imagine where I really
came from. I'd dream that one day
everything would come right. I'd be
carried off back home. Back to my
real Mum and Dad./ (BEAT) Then it
actually happened. And I ended up
here. Ended up working as a waitress
again. Only this time, I couldn't dream
about going nowhere else. There
wasn't nowhere else to go.

117. 5 A
2S A/B

118. 6 A
MS ACE
track into MCU

119. 3 B
MCU MEL

120. 6 A
MCU ACE
MUSIC 12

- 2/62 -

26. INT. RESTRICTED ZONE.

178. 1 B
 LS Kane/STATUE

(THE DOOR TO
KANE'S CONTROL
ROOM OPENS.

KANE ENTERS. HE
PASSES AMONGST
THE EQUIPMENT, AND
THEN STANDS IN
FRONT OF HIS
ICE STATUE)

179. 5 C
 M S Kane

/ KANE: One day ... When we return
home ... I shall erect colossal
statues in your honour,

181. 1 B
 LS KANE goes
 to cabinet

/ (HE LOOKS AT THE
STATUE AGAIN, AND
THEN TURNS TOWARDS
HIS CABINET.

HE CLIMBS INTO THE
CABINET, AND LIES
DOWN.

THE LID CLOSES.

VOICE OVER: Current ambient
temperature minus 10 celsius.
Target temperature minus 193 celsius.
Cabinet temperature dropping.

- 62 -

- 2/63 -

Sc.25: GANTRY (cont)

<u>2S ACE/MEL</u>			
		<u>MCU ACE</u>	<u>ACE:</u> There's something I've never told anyone /... Do you promise not to laugh, and not to tell no-one?
<u>123. 5</u>	<u>A</u>	<u>2S MEL/ACE</u>	
<u>124. 3</u>	<u>B</u>	<u>MCU MEL</u>	<u>MEL:</u> Of course.
<u>125. 6</u>	<u>A</u>	<u>MCU ACE</u>	<u>ACE:</u> Its my name.. It's not really Ace. My real name's Dorothy ... That's how I knew they couldn't be my real Mum and Dad. / My real Mum and Dad would never have given me a naff name like Dorothy ...
<u>126. 5</u>	<u>A</u>	<u>2S A/B</u>	
<u>127. 6</u>	<u>A</u>	<u>MCU ACE</u>	
			(ACE LOOKS TO MEL.
			MEL SMILES SYMPATHETICALLY.
<u>129. 5</u>	<u>A</u>	<u>2S A/B</u>	ACE SMILES BACK.
			ACE BEGINS TO MOVE)

Come on, ...

26. INT. RESTRICTED ZONE (cont)

MS Kracauer

Pan to cabinet

(A FIGURE EMERGES
FROM THE SHADOWS:
KRACAUER

MUSIC 13

HE GOES OVER TO THE
CABINET. THROUGH
A WINDOW, HE CAN
SEE KANE LYING
DORMANT INSIDE.

MS KRACAUER
at controls

HE GOES TO
A CONTROL LEVER
ON THE CABINET, AND
SLIDES IT
UPWARDS.

VOICE OVER: Minus 150.
Minus 160. Minus 170.
Cabinet temperature rising
Minus 160.

LS Kane in cabinet

AS HE WATCHES,
THE TEMPERATURE
GAUGES GRADUALLY
BEGIN TO RISE.

- 2/65 -

27. INT. CRYSTAL PASSAGE "C"

279.	5	E	
		LS as MEL/ACE	(MEL AND ACE
		enter	STOP TO SEE
			WHERE THEY'RE
		include	GOING)
		DOCTOR/GLITZ'	
			GIRLS ENTER "A"
			DOCTOR/GLITZ TOP END
			PUDOVKIN IS BY "D"
			DRAGON ENTERS "A" RIGHT
			AN EXIT TO "A" LEFT

MEL: Down there?track with
the group(ACE PEERS
UNCERTAINLY)ACE: (SHRUGS) I suppose so ...

(THEN:)

THE DOCTOR: Ah, Mel -
you've brought my umbrella, I see.(MEL AND ACE
TURN, TO SEE.THE DOCTOR
AND GLITZ STRIDING
OVER THE BOULDERS
TOWARDS THEM)MEL: Doctor!ACE: Professor!(THEN ACE SEES
GLITZ, AND
HER FACE FALLS)

(SARCASTIC) Bilgebag!

- 65 -

- 2/66 -

*

GLITZ: (COUNTERS) Sprog ...

THE DOCTOR: Stop this squabbling.
There's no place for animosity in
serious scientific undertaking .

MEL: Do you mean the dragon?

THE DOCTOR: Well its not so much
a dragon.... it's more
a semi-organic
vertebrate with a highly developed
cerebral cortex.

ACE: And it's got
laser beams in its eyes, and it tried
to kill us!

THE DOCTOR: Really? Hm ...
I wonder what you did to annoy it ...

ACE: (INDIGNANT) It just came at
us, Professor! No warning!

Really,
THE DOCTOR: well let's see what
this vertebrate with laser beams
has got to say for itself,
shall we?

(THE DOCTOR STRIDES
FORWARD.

HE LOOKS UP,
AND SEES HIS
PATH BLOCKED
BY PUDOVKIN.)

MUSIC 14

Pudovkin
enters frame

Ah - hello - and where might you have
popped up from, then?

- 66 -

MEL: He's been sent by Kane,
Doctor...

ACE: He's got masses of them
frozen in his deep freeze...!

THE DOCTOR: Cryogenesis eh...?

PUDOVKIN BEGINS TO
ADVANCE.

GLITZ: Hang about...I'd recognize
that mutinous expression anywhere...

ACE: Friend of yours, is he...?

GLITZ: Pudovkin, /old son...You've
/no idea / how pleased I am to
see you / again...

282. -- 6 -- F
MS PUDOVKIN

PUDOVKIN HALTS.

282A. 5 E
a.b.

GLITZ STEPS FORWARD.

PUDOVKIN STARES AT GLITZ

THE DOCTOR: It's no use, Glitz.
Ace says he's been cryogenically
frozen.

GLITZ: (A HOLLOW LAUGH) What
about that time we captured a space
freighter, loaded up with all
that natural fruit alcohol...? didn't we
We got well dehydrated that night, / eh...?

PUDOVKIN CONTINUES TO
STARE BLANKLY AT GLITZ, AS
THOUGH HE IS ALREADY
DEAD.

CS Pudovkin

THE DOCTOR: It's no use. Deep
cryogenics freezes/ the neural
pathways.

a.b.

GLITZ (BECOMING DESPERATE) Come on
old son .. A joke's a joke...It's
me Saballon Glitz....

PUDOVKIN'S EYES FLICKER
SLIGHTLY

285. 6 F
MS PUDOVKIN

THE DOCTOR: It's completely
impossible for him to recall any
events prior to cryogenesis. /

286. 5 E
a.b.

PUDOVKIN: (SLOW, DULL) I
remember. y.

289. 6 F
MCU PUDOVKIN

THE DOCTOR: (CONTINUING) except
in cases of overwhelming hatred or
anger) !.

GROUP A.B.

PUDOVKIN: I remember... I remember how you sold our entire crew to Kane to be frozen as mercenaries. . .

(PUDOVKIN BEGINS TO
ADVANCE ON GLITZ AND THE
OTHERS ONCE MORE.)

(GLITZ BACKS AWAY.)

ACE: I thought he was a friend of yours,

295. 5 E / (PUDOVKIN HAS THEM
 group a.b. COVERED WITH HIS GUN.)

297.	5	E	HIS FINGER TIGHTENS ON THE TRIGGER.
<hr/>			/
		a.b.	A BEAM OF FIRE FLASHES THROUGH THE AIR.

- 2/rnp 70/71/72/73 -

INSTEAD OF ONE OF THE
COMPANIONS, IT'S PUDOVKIN
WHO FALLS DEAD.

THE OTHERS LOOK ROUND,
BEWILDERED.

THEN THE CREATURE
EMERGES FROM THE SHADOWS
BEHIND THEM.

THE COMPANIONS STAND
HELPLESS ONCE MORE,
WAITING FOR THE CREATURE
TO ATTACK THEM.

THE CREATURE SEEMS
HESITANT.

THE DOCTOR 'RAISES HIS HAT.

THE DOCTOR (cont): We don't mean
you any harm..... you
understand?

(THE CREATURE IS STILL
HESITANT.

301.	5	E	/
		Group a.b.	HE WAITS.

MEL: It's friendly...

(THE CREATURE IS NOW
BECKONING THE OTHERS.)

ACE: It wants us to go with it,
Professor.

Well

THE DOCTOR: / Let's see what our new
friend wants to show us, shall we.
(THEY ALL FOLLOW THE CREATURE)

Let them OOV

- 70/71/72/73 -

2/74

29. INT. RESTRICTED ZONE.

<u>CU STATUE melting</u>			(THE TEMPERATURE	<u>VOICE OVER:</u>
186.	3	D	GAUGES ARE IN	Warning. Defrost
		MLS Kracauer	THEIR RED DANGER	threshold crossed.
			ZONES.	Cabinet temperature
				rising. Plus 1
187.	5	D	THE CABINET OPENS.	celsius. Plus 2
		MS Kane		celsius. Plus 3
			KANE'S HAND REACHES	celsius. Plus 4
			OVER THE SIDE.	celsius.
			WITH DIFFICULTY,	
			HE PULLS HIMSELF	
			UP)	

KANE: (WEAK) What is happening?

(HE STRUGGLES
OUT OF THE CABINET

... Can't breathe ... too warm.

a	<u>CS Kracauer</u>		Kracauer ... What is this ...?
---	--------------------	--	--------------------------------

188.	3	D	(HE TRIES TO REACH
		CMS Kane	PAST KRACAUER)

- 2/75 -

KANE: (cont) No ...

pan with KANE

(KANE REACHES THE
FOOT OF THE STATUE.

THERE IS WATER
ALL ROUND THE
BASE OF THE STATUE.

KANE LOOKS UP
FEARFULLY.

FOR THE FIRST
TIME, WE SEE
THE STATUE FROM
KANE'S P.O.V.

189. 5 D
MS Statue

IT HAS MELTED
BEYOND RECOGNITION)

KANE: Not my statue ... / No.

MS KANE

KRACAUER IS
BEGINNING TO
LOOK LESS CONFIDENT.

KANE TURNS ON
KRACAUER)

- 75 -

- 2/76 -

(KANE STEPS
SLOWLY TOWARDS
KRACAUER)

KANE:

(WITH RISING VOLUME) Who has
desecrated the monument....? /
Who ...? MUSIC 15

191. 5 D
 MS Kane

TO 2S

(HE GRASPS KRACAUER
BY THE THROAT.

KRACAUER SHOULD
BE STRONGER, BUT
BLIND FURY GIVES
KANE ALL THE
STRENGTH HE NEEDS)

(KRACAUER DIES.

KANE LETS HIM
FALL TO THE
FLOOR.

MCU KANE

KANE: Belazs!

HE REACHES FOR THE
CRYOSTAT CONTROLS.

A FLOOD OF REFRIGERATED GASES
ARE RELEASED.

VOICE OVER: Target temperature minus
193 celsius. Temperature dropping
to zero celsius. Minus 10 celsius.
Minus 20 celsius.

KANE RECOVERS IN THE COOL)

- 2 / 77 -

32. INT. ALIEN CHAMBER.

169.	3	C	LS ALIEN CHAMBER	(THE CREATURE IS	MUSIC: "Singing
				ALREADY HERE.	<u>Trees"</u>
170.	5	D	Model	THE OTHERS CATCH	
				UP WITH IT,	
				AND ENTER.	

MEL AND ACE
LOOK AROUND IN
WONDER)

MEL: - This is beautiful,
Doctor ...

ACE: 'Ere - I can hear singing ...
Where's it coming from, Professor ...?

(THE CREATURE TURNS
TO THEM)

171. 1 B
Group shot,
DOCTOR/MEL/
GLITZ/ACE.

THE DOCTOR: I think he
wants us to watch ...

(THE CREATURE

172. 3 C
LS ALIEN CHAMBER

173. 5 D
Model

DIRECTS ITS
BEAMS OF FIRE TOWARDS
A TARGET IN THE
CRYSTALLINE STRUCTURE.

- 2/78 -

THE BEAMS SPLIT
INTO A THOUSAND
STREAKS OF COLOUR
AS THEY REFLECT
AND REFRACT WITHIN
THE STRUCTURE)

ACE: (WHISPERS) What's he doing
Professor ...?

(A SCANNING BEAM
SHINES OUT OF
THE STRUCTURE.

THE SCANNING BEAM
BUILDS UP A
HOLOGRAPHIC IMAGE
IN THE MIDDLE
OF THE CHAMBER)

THE DOCTOR: Ah so that's what all
this is about. / A polydimensional
scanning imager. And our friend the
creature is using itself as the energy
source ... /

MS DOCTOR

MS ARCHIVIST

LS ALIEN CHAMBER/MODEL

(THE HOLOGRAM IS
AN IMAGE OF AN
ELDER STATESWOMAN -
THE ARCHIVIST.

HER VOICE STARTS
A FEW SECONDS
OR SO BEFORE THE
IMAGE IS COMPLETE,
BUT THEREAFTER THE
TWO ARE SYNCHRONOUS)

Archivist L to R

Group shot

CS MEL

ARCHIVIST: Planetary archives.
Criminal history - segment 93.12.03.
Two of the most vicious examples of
the criminal mentality have been
the leaders of the notorious Kane - Xana/
gang. Until its demise, this gang
carried out systematic violence/and
extortion, unequalled in its brutality.
(cont...)

(THE HOLOGRAM CHANGES
TO A STATIC HOLOGRAM
OF KANE - A CRIMINAL
'MUG-SHOT' HOLOGRAM)

CS Kane	ARVHIVIST: (cont) In view of the sheer evil of his crimes,/Kane is to be exiled from the planet Proamon and never allowed to return home./ He will be banished to the barren planet of Svartos,/which has a permanently frozen dark side on which he can survive.
CS Archivist	
LS Planet of Svartos.	

MUSIC 16

- 2/81 -

31. INT. KANE'S CONTROL ROOM.

217. 5 F

LS Belazs & Kane

(BELAZS AND KANE)

KANE:

Ah - my dear Belazs ..

(BELAZS STARTS.

SHE SWINGS ROUND,
TERRIFIED.KANE APPROACHES
HER, SMILING)You know, I've been thinking ...
I've been thinking over your request
to leave me ...(BELAZS NEVER
TAKES HER EYES
OFF HIM.BUT HIS MANNER
GIVES NOTHING
AWAY)You've been with me a long time,
now. I'm very fond of you.But I've been
thinking it over carefully ... And
I've decided ...(HE LOOKS BELAZS IN
THE EYES)

You may leave me ...

CS Belazs

- 2/82 -

*

BELAZS: Leave ...?

KANE: Whenever you wish,

(BELAZS DOESN'T
UNDERSTAND
WHAT IS HAPPENING)

2S BELAZS/KANE

Go - in fortune and
happiness ...

(KANE TAKES BELAZS'S
FACE IN HIS HANDS.)

SHE GASPS AS
SHE FEELS THE
BITING PAIN.

KANE'S SMILE
TWISTS)

MUSIC 17

You traitor ...! I've been
planning revenge for three thousand
years! Do you think I would let you
stand in my way, now that I am so
close ...?

- 83/84 -

32. INT.ALIEN CHAMBER (cont)

			<u>MS ARCHIVIST</u>	(V.O.) Kane's partner, the woman
			<u>MS XANA</u>	Xana killed herself during the
180.	3	C		final siege of the gang's headquarters,
			<u>MS ARCHIVIST</u>	to avoid being arrested/ and tried for
				her crimes.
181.	5	D	<u>LS Chamber</u>	(THE HOLOGRAM
				DISAPPEARS AS
				THE CREATURES
				DISCONTINUES ITS
				BEAMS OF FIRE)
182.	1	B		
			Group shot	
			DOCTOR/MEL/	<u>THE DOCTOR:</u> (GRIM) Fascinating.
			GLITZ/ACE	

MEL: That explains about Kane - but
where does the creature come from?

GLITZ: And what about the fabulous
treasure - is this it?

4-shot

- 83/84 -

- 2/85 -

THE DOCTOR: No. We may be deep beneath Iceworld . but Kane could find his way here, easily enough
No - the real treasure must be somewhere else ... Somewhere beyond Kane's reach ... What does Kane fear most?

ACE: Heat. It'll kill him.

THE DOCTOR: Precisely. So what better way/ of protecting the real treasure than to leave a fire-breathing dragon to guard it ...? In fact, what better protection than if the dragon is the treasure ...?

183. 3 C
LS ALIEN CHAMBER
184. 5 D
LS MODEL

MEL: The creature, the treasure ...?

(THE DOCTOR TURNS
TO THE CREATURE)

185. 1 B
CS DOCTOR

THE DOCTOR: Am I right? Are you the one that everyone is looking for? Treasure?

186. 3 C MUSIC 18
CU Dragon's head
opening

(AS THEY WATCH,
THE CREATURE BEGINS
TO UNFOLD THE SHEATH
OF ITS HEAD.

BENEATH, IT REVEALS
ITS SKULL - A GLITTERING
STRUCTURE OF GEMSTONES,
GOLD, PLATINUM, AND
OTHER UNKNOWN METALS.

CU CRYSTAL

THERE SEEMS TO BE
A FIRE BURNING
WITHIN THE LATTICE)

187. 1 B
Group shot
DOCTOR/MEL/
GLITZ/ACE

GLITZ: It must be worth a fortune.....

- 2/86 -

THE DOCTOR:

188. - - 3 - - C
 - - - - - CU Crystal - - - - - \ inside / ... Look past the gold and
 the gemstone Glitz. Look at the fire
 optical energy. A source of intense

- 2/87 -

227. 1 D 33. INT. KANE'S CONTROL ROOM.
MS Kane THE DOCTOR: Look at it through Kane's eyes
 (oov) see it as an evil mind would see it.
& quick
crane to face

KANE: At last ... after three
thousand years ... The Dragonfire
shall be mine ...!

(THE CRESCENDO OF
THE CLOSING CREDITS
COMES SOARING
DOWN OVER HIS
TRIUMPH)

(END CREDITS)

PART TWO: Closing credits

1. The Doctor
SYLVESTER McCOY
2. Melanie
BONNIE LANGFORD
3. Glitz
TONY SELBY
4. Kane
EDWARD PEEL
5. Belazs
PATRICIA QUINN
6. Kracauer
TONY OSOBA

Ace
SOPHIE ALDRED
7. Archivist
DAPHNE OXENFORD

Arrnheim
CHRIS MacDONNELL
8. Pudovkin
NIGEL MILES-THOMAS

The Creature
LESLIE MEADOWS

PART TWO: closing credits continued

9. Theme Music Composed by
RON GRAINER

Theme Arrangement
KEFF McCULLOCH

Incidental Music
DOMINIC GLYNN

Special Sound
DICK MILLS

10. Production Manager
GARY DOWNIE

Production Associate
ANN FAGGETTER

Production Assistants
ROSEMARY PARSONS
KAREN KING

Assistant Floor Manager
CHRISTOPHER SANDEMAN

11. Visual Effects Designer
ANDY McVEAN

Video Effects
DAVE CHAPMAN

12. Technical Co-Ordinator
RICHARD WILSON

Camera Supervisor
ALEC WHEAL

13. Vision Mixer
SHIRLEY COWARD

Video-Tape Editor
HUGH PARSON

14. Lighting Director
DON BABBAGE

Sound
BRIAN CLARK

15. Costume Designer
RICHARD CROFT

Make-up Designer
GILLIAN THOMAS

16. Script Editor
ANDREW CARTMEL

Graphic Designer
OLIVER ELMES

17. Designer
JOHN ASBRIDGE

18. Producer
JOHN NATHAN-TURNER

19. Director
CHRIS CLOUGH

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